# GALLI-CURCI MAY SING FLAT BECAUSE OF POOR BREATHING

## Criticism Resented by Her Admirers Will be this week's Saturday evening popular price opera. It will be danced by Minese Gallit and Smith. "Toeca" will be this week's Saturday evening popular price opera. It will be day night performance will be "Faust." day night performance will be "Faust." Messrs. Lazaro and Scotti. Messrs. Lazaro and Scotti. Borne Out by Fact-Musical Week Crowded One

By W. J. HENDERSON.

THE activities of the past week in music were so numerous and so important that no adequate comment could be made on them at Theatre, beginning Monday night. the time, nor can it be made now. In the first place, even with the aid of a rapid fire taximeter vehicle, a man cannot be in two auditoriums at the same time, nor can any one flash through three performances in a single evening and hear enough to furnish the basis for

Temptation rears its seductive head and the meditative inclination leans toward fond retrospections. But ancient history interests no present day music lover. To him Gerster is not even a name, and he does not care to be told that she was the best of all the Lindas, tenderer and more lovable even than Patti.

Temptation again whispers "Pelleas et Melisande." There is so much that can still be said about the pale phantoms of Debussy's dream (see Thursday's Times), but what is the use? Some people (prohibitionists, for example) tremble with rapture in the presence of those writhing chosts and their moonlit frenzies. Others are enraged at the very thought of Debussy's music. Few are willing to look the creation squarely in the face and admit that the Frenchman found a perfect medium for the musical expression of Maeterlinck's drab drama.

due the Russian dancers. Andreas Pavelow and Serge Oukrainsky. Marcel Charlier, who conducted the first American performance, will conduct. Wednesday night's offering is The ond public concert of the Friends of ghosts and their moonlit frenzies. Others are enraged at the very medium for the musical expression of Maeterlinck's drab drama,

If Pelleas was content with "la dame blanche," whose veins were occupied with a compound of vin ordinaire and water, who had an unwhispered past, and who was continually suffering in silence about the gods only know what, that was his affair. But it need not concern men. nor should one refer to "Tristan and Isolde." That Debussy characterized the passionate spectres of Macterlinck is enough for us. His opera is a masterpiece of its type. You can readily determine whether you admire the type or prefer something of the "Linda di Chamounix" sort. But when you speak of "Tristan and Isolde" and "Pelleas et Melisande" in one paragraph, you are naming humanity and its shadow.

It is something hazardous to be a

colorature soprano. That way indeed

madness lies. Dementia is expressed

in scales, trills, staccati and all those

dispensable to all lyric performance.

But it is all because the only variety

insunity, which might properly be

But are they? Wait. The incomparable Mary Gar-

METROPOLITAN OPERA HOUSE.

Caruso and Whitehill.

and Althouse.

and Stracciari.

Scotti.

Its past the size of dreaming."

It is perhaps too soon to discuss the composer except possibly Lee Orn-reentry of Gaili-Curci. At the moment stein or Prokoffeff could hope to acof this writing she has been heard in complish such a task. of this writing she has been heard in Marguerite goes insane and the cur"Linda" only, but her appearance as tain promptly falls. It would never the much madder Lucia is immediately do to keep it up, for inevitably the imminent. Could this meandering flute would begin to prattle, and the length of comment be deferred till whole tragic situation would come tumbling about our ears in absurdity.

Marguerite defers her insanity for a final prison scene in which there is the devil to pay.

The musical label is the mightiest force in the musical world. What is

force in the musical world. What is 12 Once a Caruso, siways a Caruso, is wisely limited to its assumption Once a Galli-Curci, always a Calli- of childishness. The rejuction of the Curci. That is the musical label. If intellect to a condition of infantile in-Mr. Caruso lags superfluous on the capability is the key for the opera mad stage till his legs tremble under him at scene. The demented creature—it is each step and his song is like the sere. always a woman-babbles, and only nade of the July frog unto his lady the innocent chirpings of the eternlove the operagoer will say to himseif, ally juvenile flute can accompany "But it is the great Caruso, and what- such vocal accents. ever he does is the best in the world."

#### Admirers Waxed Angry.

Once a Galli-Curci, always a Galli-Curci. The men whose business it is other graces of song which in the o report for the newspapers what time of Scarlatti were regarded as inthey have heard in concert hall and opera house were the subjects of execrations loud and deep on Wednesday of insanity utilized by musicians is when the army of Galli-Curci adorers the childish kind. read what they had to say. People de-cared that they had never known such a barytone. For such an one we supchange of opinion about any musical pose the only thing would be senile

There was no change of opinion at expressed by fiorituri delivered in falwhether a woman sings it. That is a matter of fact. You can not alter it tive to study the use of orchestral inby saying, "I do not thir . so." If a struments with a view to their use in strime donna sings flat and you do not individual characterization. It is an blink so it is your ears that are to injustice that only a flute should be lame. They have not told you the permitted to get into the spotlight ruth. | with a prima donna. Why should not | Mme. Galli-Curci did not sing well on | the bassoon have an opportunity?

Tuesday evening. Her art fell so far short of the level which it attained last chatter and should be severely condensed in "Lucia" and "La Traviata" demned at a time when there are "Le are pretty well trained, could hardly believe what they heard. But once worthy of discussion. hat the newspaper writers, whose ears having heard it their business was to

Now Mme. Galli-Curci ought not to den is about to sing Cleopatra. Then sing flat. She is altogether too mu- you will read things. We shall get sical to do so. The musical editor of rid of one of them now, so that we the Tribune wisely evaded the discus- shall not have to say it again. son of the whys and wherefores. He declared that he would leave the deermination of the reason for the erima donna's flatting to the voice pedagogues. Which is a proceeding entirely within the rights of any critic. It is not the duty of a newspaper commentator to give lessons in singing, er violin, or piano playing. All that ie has to do is to report what he

probably correct. Her treatment of and Smith.

Probably correct. Her treatment of and Smith.

"Faust" Wednesday evening, with instincts. Her delivery of long sinuous lines of melodic phrasing shows artistic appreciation. Therefore if she sings flat it seems to be not because she wants musical organization.

"Faust" Wednesday evening, with liez. Micols dark Messrs, Martinelli, Chalmers, Rothler and Ananian. Miss Galli and Mr. Bonfiglio will dance. "Horis Godunoff" Thursday evening, with Mmes. Matzezauer and Delaunois, The Market Market and Delaunois, and Market Market and Delaunois, with Mmes. Matzezauer and Delaunois, "In The Market Marke

### Trouble Must Be With Technic.

The trouble then must be with the technic. Singing teachers will genertell you that sagging in pitch is an indication of imperfect breath support. And when it occurs always after the inhalation of a half breath the probability becomes a certainty.

How long will it take the operagoing public to find out that Mme. Galli-Curci this fault? Perhaps nother season Here again the voice pedagogues could impart some interesting information Singing flat because of imperfect breath support is a fault which grows. It will be worth while to watch this charming and gifted singer for the purpose of noting whether she drinks without hesitation the ecstatic eclarations of her adorers that she can do nothing wrong, or pays heed the warnings of those who are her

better friends. It may be worth while to recall that n two of her appearances last season the fell far short of the level established for herself. In Gilda and Rosina she was unsatisfactory. We were told at the time that she was suffering from a cold. It is quite likely that this was the case, but a cold was not sufficient to account for the dulness of her Rosina.

#### Flute Symbol of Madness.

Why is a flute the symbol of madhess? Operatic insanity always pipes in company with the bird of the orchestra. One can have no difficulty in arriving at a solution of the problem. The composer who would deliberately set out to portray madness in all its tragic outlines would drive an audience out of the theatre. In fact, no

#### CHICAGO OPERA COMPANY.

Lexington Theatre.

Two operas new to New York and two repeated novelties of this and former seasons figure in the third week of the Chicago Grand Opera et the Lexington

troduced to America several years ago in Chicago, will have its first New York presentation Tuesday hight. Mary Gar-den is to have the title role, with Alfred Maguenat as More Astony, Charles Fon-Maguenat as Marc Antony, Charles Fon-taine as Spakos, Anna Fitziu as Octa-pie, Gustave Huberdesu as Emnius, Con-stantin Nicolay as Amahes, Marie Pru-zan as Charmton, Vallya Karelli as Adamos and Desire Defrere as Severus. Massenet's ballet serves to again introdue the Russian dancers, Andreas Pav-

cel Journet, Desire Defrere, Irene Pav-loska, Louise Berat, Louis Derman and the Corps de Ballet, and Marcel Charlier

#### CONCERTS, RECITALS, NOTES OF MUSIC.

To-day being Rooseveit Memorial Day the programme of the Symphony So-ciety's concert in Asolian Hall this after-noon will take the form of a memorial to Theodore Rooseveit—October 27, 1858-



hears. This is not in harmony with the rules laid down by the musicians, of course, but daily newspapers have always heartlessly ignored them and will continue to do so.

Sometimes one ventures to go a little beyond that is the commentator's privilege. He may do it or not, as he pleases. Mme. Galli-Curcl's ear is probably correct. Her treatment of recitative reveals musical and dramatic. Instincts. Her delivery of long signals. liez, Gustave Huberdeau, Constantin Nicolay, Octave Dua and Desire De-frere, conducted by Mr. Charlier, Folwill be led by Pavley and Oukrainsky. The Saturday matinee opera will be 'La Traviata,' the cast including Mme.

Galli-Curcl, Guido Ciccolini in his opl'include and "Love Death" from "Tristan

WEDNESDAY, 2 P. M.—"Aida," Mmes. Muzio and Claussen, Messrs.

WEDNESDAY, 8 P. M .- "Faust," Mme. Farrar, Messrs. Martinelli

THURSDAY-"Boris Godunoff," Mme. Matzenauer, Messrs. Didur

FRIDAY, 8:15 P. M.—"Rigoletto," Mme. Barrientos, Messrs. Hackett

and De Luca.

SATURDAY, 2 P. M.—"Lodoletta," followed by "Petroushka," Mme.
Easton, Mr. Caruso; Misses Galli and Smith, Messrs. Bolm and

SATURDAY, 8:15 P. M .- "Tosca," Mme, Farrar, Messis. Lazaro and

Chicago Opera Company, Lexington Theatre.

MONDAY-"Le Chemineau," Mile. Gall, Messrs. Maguenat, Baklanoff,

Huberdeau and Dua.
TUESDAY—"Cleopatre," Miss Garden, Messrs. Fontaine and

WEDNESDAY-"Barber of Seville," Mme. Galli-Curci, Messrs. Carpi

THURSDAY-"Loreley," Miss Fitziu, Messrs. Dolci, Lazzari and

FRIDAY—"Le Jongleur de Notre Dame," Miss Garden, Messrs.
Bouilliez, Huberdeau and Dua.
SATURDAY, 2 P. M.—"La Traviata," Mme. Galli-Curci, Messrs.
Guido Ciccolini and Stracciari.

SATURDAY, 8 P. M .- "Faust," Mile Gall, Messrs. O'Sullivan and

Farber of Seville," with nearly the same cast as last year, including Mme. Gallicurd, Fernando Carpi, Riccardo Stracciari, Vittorio Trevisan, Vittorio Arimondi, Maria Claessens, Lodovico Oliviero and Desire Defrere, with Mr. Campanini conducting.

The week Carling of the week Carling of the week Carling of the memory and during the summer of 1217, in memory Mme. Marie Barrientos with make the reappearance at the Metropolitan Opera House Frillay evening of this week as Gilda in the season's first performance of "Rigoletto." Mr. Hackett will be heard here for the first time as the Thursday night with Anna Fitzlu, Floring the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant's "Loreley." is scheduled for the summer of 1917, in memory talant'

> Yolando Mero will be the soloist at trere, conducted by Mr. Charlier. Fol-lowing the opera ballet divertissements at the Academy of Music in Brooklyn this afternoon. She will play Tschail

ing at these concerts. The work has been played only once in Italy and under direction of Arturo Toscanini. The list opens with the "Tragic Overture" of Brahms and closes with Kalinnikow's first symphony. The Philiarmonic's annual Tschal- McLight, Carpenter.

kowsky-Wagner concert will be given on Saturday afternoon, February 15, Tschal-kowsky's Symphony No. 4, four Wag-ner selections, from "Tristan," "Lohen-grin," "The Mastersingers" and "Parsi-fal," and Tschalkowsky's "March Slav" comprise the programme. On Sunday afternoon, February 16, at Carneste Hall an all American programme will be presented by the Philharmonic Society. John Powell will be the soloist, playing his own piano composition, Rhapsody Negre."

playing his own piano composition, "The Rhapsody Negre."

The fourth New York concert by the Philadelphia Orchestra in Carnegie Hall will take place on Tuesday afternoon. The soloist will be Mme. Olga Samaroff, planist. The programme: Beethoven, overture, "Leonore" No. 3; Brahms, concerto for plano and orchestra, B flat; Scriabine, Poeme de l'Extase. The orchestra's fifth and final concert will take place tuesday afternoon, March 11, with Messes, Bauer, Thibaud and Maquarre as the soloists.

Penelope Davies, with Bryceson Tre-

C UNDERWOOD & UNDERWOOD

of Jerden, My Lord. What a Mornin', Go Down, Moses, arranged by Burleigh, the composer at the plane: "Ye That Have Faith, Mad Patsy, A Widow Bird Sat Mourning, Treharne; Joy, Kramer; Summer Glow, Lane; Light,

McLight, Carpenter.

'This poem was found pencilled on a sheet of paper in the pocket of a young Australian who died in the trenches at Gallipoli. His name is unknown.

This evening at the University Settlement Arthur Whiting will give a plano recital, with preliminary remarks. This talk is the fourth in a series of Sunday evening lectures on the "Appreciation of Music," which the Settlement There are Ethel Leginska will give a second

and Messrs. Didur. Mardones and Althouse.

"La Traviata." the cast including Mme. Galli-Curcl, Guido Ciccolini in his operation. "Endodetta," followed by "Petroushke," will be the Saturday matines bear and Pruzan. Messrs Streeciari. bill. The opera will be sung by Mmes. Easton, Arden, Egener and Mattfeld and "Tevisan. Nicolay, Dua and Defrere in the roles they had last year: Sylvia Tell

Metropolitan Opera House.

MONDAY—"Crispino e la Comare," followed by "Petroushks," Mmes. Hempel and Braslau, Mr. Scotti; Misses Galli and Smith, Messrs. Bolm and Bonfiglio.

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Metropolitan Opera House.

MONDAY—"Crispino e la Comare," followed by "Petroushks," Mmes. Hempel and Braslau, Mr. Scotti; Misses Galli and Smith, Messrs. It will be given its first American hearing at these concerts. The work has been to Conductor Strain in the piano, will give a song Ronald: the Brownles, Leoni; When recital this afternoon at the piano, will give a song Ronald: the Princess Callina and Isolde" are the orchestra number. Treducte and "Love Death" from "Tristan and Isolde" are the orchestra number and Isolde" are the orchestra number. The programme in the princes of the programme of the princes of the programme will be recital this afternoon at the piano, will give a song Ronald: the Princess Callina Recitation, Tristan and Isolde" are the orchestra number. The programme will be recital this afternoon at the princess callination. The princes is a fine programme will be recital this afternoon at the princes of the programme will the programme will be recital this afternoon. February 13, and Friday afternoon. February 13, and Friday afternoon. February 13, and Friday afternoon. February 14, Louis

Povla

Frijsh

SOPRANO

Ernesto Berumen, Mexican planist, will give a recital this evening at the Music School Settlement, 55 East Third street.

De Koven's "Robin Hood," admirably revived by the Society of American Singers, has leaped immediately into the front rank of popular musical suc-resses on Broadway, and is breaking the best attendance records of the season at the Park Theatra. William Wade Hin-shaw, president of the society, an-nounces that De Koven's merry masterpiece is on for a run, and the advance siles indicate that the run is likely to be a long and a gay one. "Robin Hood"

AEOLIAN HALL, Thurs. Att., Feb. 20, at 3, PIANO RECITAL.

CONCERTS OF THE WEEK.

SUNDAY—Jascha Heifetz, violinist, Carnegie Hall, 2:30 P. M. Symphony Society, Aeolian Hall, 3 P. M. Penelope Davies, song recital, Princess Theatre, 3 P. M. Concert of Clef Club Orchestra, Selwyn Theatre, 8:30 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M. Concert of Chicago Opera Company, with Mme. Galli-Curci, Hippodrome, 8:15 P. M.

MONDAY—Ethel Leginska, pianist, Aeolian Hall, 3 P. M.

TUESDAY—Philadelphia Orchestra, Carnegie Hall, 3 P. M. Beryl Rubinstein, pianist, Carnegie Hall, 8:15 P. M. Letz Quartet, Aeolian Hall, 8:15 P. M. English folk song concert, auspices People's Institute, Cooper Union Hall, 8:15 P. M.

Aeolian Hall, 8:15 P. M. English folk song concert, auspices People's Institute, Cooper Union Hall, 8:15 P. M.

WEDNESDAY—Mayo Wadler, violinist, and Leo Ornstein, planist, Carnegie Hall, 3 P. M. Philharmonic Orchestra in Evening Mail concert, Carnegie Hall, 8:15 P. M. Winifred Christie, pianist, Aeolian Hall, 3 P. M.

THURSDAY—Symphony Society, Carnegie Hall, 3 P. M. Philharmonic Society, Carnegie Hall, 8:30 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Helen Jeffrey, violinist, Aeolian Hall, 3 P. M. Louis Gruenberg, pianist, Aeolian Hall, 8:30 P. M.

SATURDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Con-

SATURDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Concert by Clef Club Orchestra, Carnegie Hall, 8:15 P. M. Friends of Music, Aeolian Hall, 3 P. M. Irish concert, Aeolian Kall,

tet in G. opus 111, in which the Letz quartet will have the assistance of Louis Svecenski, the viola of the now disbanded Kneisel Quartet, and Grieg's quartet in G minor, opus 27.

The third and last concert of the quartet, postponed from last October, will take place on April 15.

Mayo Wadler, violinist, will give a re-cital on Wednesday afternoon, February 12, in Carnegie Hall. The programme includes a sonata by Guy Ropartz and a concerto by Tor Aulin. In these two works, which are marked for a first hearing in America, Leo Ornstein will be at the plane. Among the other numbers is one by Rachmaninoff called "Hungarian Airs."

Wintered Christie Scotch planist, will give a recital on Wednesday afternoon, Pebruary 12, in Acolian Hall. The pro-gramme contains "A British tribute to gramme contains "A British tribute to America, the Sonata Tragica' of Mac-Dowell, expressive of the spirit of triumph over sorrow, which will be played in memory of the American heroes, who have given their lives in the great war." Included in the other numbers in the list are pieces by Couperin and De

The fourth Evening Mail home symphony concert will take place in Carnego Hall on Wednesday evening. February 12. The programme to be given by the Philharmonic Orchestra, Josef Stransky conductor, Anna Fitziu, soprano, Chicago Opera Company, and Samuel Gard-ner, violinist, is as follows: Rimsky-Korsakoff, overture, "The Russian East-er"; Lalo, Symphonic Espagnols for Violin and Orchestra; Smetana, "From Be-hemia's Woods and Fields"; Verdi, air, "Ritorna Vincitor," from "Akia"; Tschalkowsky, "Symphony No. 6, "Pa-

Louis Grunberg, American planist and prize pupil of Busoni at the Vienna Conservatoire, will play the following programme at his recital in Asolian Hall on Friday evening, February 14: Toc-cata, D minor, Bach-Busont; Sonata, opus 109, Beethoven: Impressions, opus 5, first time: The Temple, the Dance of the Veiled Priestesses, the Sacrifice. Night, the Flame Dance of Isls. Grun-berg: Valse Oubliee, Liszt: La Chasse. Paganini-Liszt: Mephisto Valse. Liszt-

METROPOLITAN OPERA METROPOLISM

Mon. at 5. Double Bill Crispine. Hempel.
Braslau: Scott! Cond. Papi. Foli'd by Fetrischka. Gall: Bolin. Bonfelio. Cond. Monteux
Wed. Mat. at 2. Alda. Muzio. Chassen. Caruso. Whitshill. Mardones. Cond. Morsasani.
Wed. at 8. Faust. Farrar. Delaurois: Martirelli. Hothier. Chalmers. Cond., Monteux.
Thurs. at 8. Beris Godunow. Matemauer;
Didur. Athouse. Mardones. Rada. Cond. Papi.
Fri. at 8. 15. Rigoletin. Barrientes. Perinti
Backett. De Luca. Bothier. Cond., Moranzoni.
Sat. st 2. Lodoletta. Easton. Carriso. Chalmers. Malviesta. Didur. Cond. Moranzoni.
Petruschka. Gall. Bolm. Cond. Moranzon.
Petruschka. Gall. Bolm. Cond. Monteux.
Sat. st 8. 15 (72cto. \$3). Tosca. Farrar. Lararo. Scotti, Rossi. Anarlan. Cond. Moranzon.

TO-NIGHT VERDI CONCERT JEFFREY MONTENANTO

MARDONES ROSSI
ENTIRE CHORUS and ORCHESTRA
Conductors
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LARDMAN PIANO USED. EIGHTH BILTMORE

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AEOLIAN HALL, Thurs. Aft., Feb. 20, at 3. GRESSER

ERNESTO BERUMEN

Acollan Hall, Tues. Evg., Feb. 11, at 8:15. LETZ QUARTET

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Tickets at Box Office, & of Helen Love, 1 W 34. Longacre Thea. Special Mat. Fri. Aft. Feb. 14 GHOSTS'

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TO-NIGHT CAMPANINI CONCERT N. Y. HIPPODROME.

-LEXINGTON THEATRE-— LEXINGTON THEATRE—

Mon., "Le Chemineau." Yvonne Gall.
Maguenat. Bakianof. Dua. Con. Hasselmans
Tues., "Cleopatre" (First time in N. Y.)
Garden. Fitziu, Fontaine, Maguenat. Pavley-Oukrainsky Bajlet. Cond. Charlier.
Wed., "Barber of Seville." Galli-Curci.
Carpi. Stracciari. Trevisan, Arimondi.
Cond. Campanini.
Thurs., "Loreley" (First time in N. Y.).
Pitziu. Dolci. Macbeth. Rimini, V. Laszari.
Tell. Cond. Polacco.
Frl., "Jongleur deNotreDarne." Garden.
Bouillier: Huberdeau, with divertissements
by Pavley-Oukrainsky and baller.
Sat. Mat., "La Traviata," Galli-Curci.
Dolci. Stracciari. Tell. Cond. Polacco.
Sat. Night., "Faust.," Gall. O'Sullivan,
Journet. Pavloska. Defrere. Berat. Cond.,
Charlier.

# PHILHAR MONI C

JOSEF STRANSKY. Conducted CARNEGIE HALL
Next Thurs. Evg. 8:30. Next Fri. Aft. 2:30. Setoist HOMER

CARNEGIE HALL, Next Sat. Aft. at & TCHAIKOVSKY WAGNER Mastersingers, Lohengrin, Parsifal relode and Love Death, "TRISTAN, RNEGIE HALL, Sunday Aft., Feb

ALL AMERICAN PROGRAM Brooklyn Ac demy of Music THIS AFTERNOON AT 3:15.
Scholat LEGINSKA
Tickets at Box Offices. Felix F. Lettels. Mgs.

## Y. SYMPHONY

SOCIETY WALTER DAMROSCH, Cond'r. AEOLIAN HALL, This Afternoon at 3 ROOSEVELT MEMORIA'. CONCERT Music symbolizing the life and ideals of a great American.
"The Angel of Death — Chadwick first time in America), after Daniel Chester French's sculpture, Death, staying the hand of the sculptor as he finishes his masternice. hand of the schipter as he finishes his masterpiece's Fifth Symphony. Mou-que's The Pipes of Pan' flute solo)— Daniel Maquarre. Prelude, Chorale and Fugue—Cear Franck.

Carnegie Hall Thurs, Aft., Feb. 13, at 3, BEETHOVEN'S FIFTH SYMPHONY Cesar Franck, Mendelssohn, List. Tiekets at Box Offices, Geo, Engliss, Mgr.

Mgr LoudonCharlton, Mason& Hamlin Plane.

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With LEO ORNSTEIN Plantes Seats Now on Sale. Mg: Jules Daiber. Knabe Plane Used.

CARNEGIE HALL Thursday FEB. 20 ARTHUR

GALLI-CURCI

HIPPODROME TONIGHT AT 8:15 A few seats still obtainable at Bex Office Gen'i Adm 50c & \$1.00, at 7 To Night ALOLIAN HALL, FRI. EVE., FEB. 14, AT 8:20

LOUIS GRUNBERG Seats \$2, \$1.50 & \$1.00 at Box Office Management Metropolitan Musical Bureau Maxime Elliott's Thea., San Ev. Feb.23 8 15.

with MADAME EVA GAUTHIER
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and RUSSIAN SYMPHOLY SOCIETY
MODEST ALTSCHULER, Conductor.
Scale or, 10 5 30.07

Acolian Hall, Thurs. Eve., Veb. 20, at 8:15.

Direction Daniel Mayer. Stleff Plano. AEOLIAN HALL, Mon. Fre., Feb. 17 CARPI

Tener Metropolitan Opera Co.)
Tickets at Box Office 50c. to \$2,50.
Mgt Jales Datter Mason & Hamlin Piano Acoltan Hall, Tues., Feb. 18, 8:15, 3d Co N. Y. Chamber Music Soc.

of Piano, String and Wind Instruments Organization of reduces. Carolen Books, Dir. AEOLIAN HALL, Monday Aft., Feb. 17, at 3

Princess Theatre, Sunday, Feb. 9, 3 P. M. SONG RECITAL PENELOPE DAVIE PROKOFIEFF
Management Miss Emma E. Coburg.
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Mgt. Hagned & Jones.
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